Film Score Blogs [Blog # 46]
Tuesday, June 26, 2012 at 2:45 pm

Not much is happening that I can talk about. I am updating the site solely with this new Blog # 46 because Sarah, my webmistress, is planning very soon to go on a long sabbatical and won't be back to work on my site until the end of the year. So basically I am just posting my Talking Herrmann posts and other posts from other sites.

Here immediately below is the link for the E.W. Korngold forum where I posted a notice and provided several Korngold images:

http://korngold-society.org/phpBB3/viewtopic.php?f=5&t=308

I reworked three of my special (for the Korngold site) mini-rundowns of Korngold scores. They are not online yet as I speak but should be up fairly soon, I believe.

As I indicated in a few of my Talking Herrmann posts, I am trying to get permission from Warner Bros to upload YouTube music videos in the same manner as I am presently doing for the CBS Herrmann scores. If I am successful, then keep checking the site:

http://www.youtube.com/user/FilmScoreRundowns?feature=mhee

Just earlier this afternoon I completed my newest Herrmann music video: "Little Girl Lost" (Twilight Zone).

Here is short but interesting visual display of the 1955 Warner Bros "B" movie that I happen to enjoy: *Hell on Frisco Bay*, music by Max Steiner. Unfortunately Steiner's music for the movie was not used for the audio segment of the video!

http://www.youtube.com/watch?v=jXkk5NJeIAA

Here's another YouTube video on the movie—an actual clip from the movie. You will hear the music too!

http://www.youtube.com/watch?v=PWwoa6aVSh8

Below on YouTube is "The Pursuit" episode from the final (8^{th}) season of *Rawhide*. It offers a lot of music from a previous original score episode by Herrmann, "Encounter at Boot Hill." Unfortunately that episode is still not available on YouTube. Music starts at 2:50 in "The Pursuit" episode.

http://www.youtube.com/watch?v=_c3olWhNsJE&feature=related

Here is an interesting Fred Steiner interview:

http://www.emmytvlegends.org/interviews/people/fred-steiner

Here is Rene Garriguenc music used a lot in *Twilight Zone*:

http://www.youtube.com/watch?v=ccxwtdp0eW8

Here is the Scene d-Amour from *Vertigo* conducted by Esa-Pekka Salonen:

http://www.youtube.com/watch?v=_naJH44Lk3I

Here is an opening clip from Herrmann's *Twisted Nerve*:

http://www.youtube.com/watch?v=R6q_hSPecJc&feature=channel

Here's a short clip from *Decision of Christopher Blake*, music by Max Steiner:

http://www.youtube.com/watch?v=ZaTeBr8_s5M

Here's a clip from *I Was A Communist fro the FBI*, music by Steiner:

http://www.youtube.com/watch?v=KDlw3nNRCCQ

Let's end with a bang. Here's *The Great Adventure* theme:

http://www.televisiontunes.com/Great_Adventure_%28The%29.html

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4-28-12:
Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

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http://www.youtube.com/watch?v=X56FhiIR-2Y&feature=plcp

This morning should be a grand "Opening" but instead I uploaded a "Finale" from Herrmann's CBS pilot score, House on K Street. The beginning music clips are from the show during the reading material. But at around 2:20 you'll starting hearing the actual "Finale" music and see the autograph Herrmann written music.

Enjoy!

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talkingherrmann mailing list

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4-29-12
Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

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http://www.youtube.com/watch?v=bAPJqmRCIBw&feature=plcp

Before my wife & I go out under the noonday cloudless skies for vittles somewhere, I uploaded my newest Herrmann CBS music video--"Cloudless Skies" from the Desert Suite.

Enjoy!

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talkingherrmann mailing list

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4-30-12:

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

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http://www.youtube.com/watch?v=ie018jB5CG0&feature=plcp

I just uploaded a new and expanded version of "The Mountains" (Desert Suite) that now showcases the autograph score of Herrmann. Enjoy!

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talkingherrmann mailing list

4-30-12:

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

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http://www.youtube.com/watch?v=G5fhAuBHeBs&feature=plcp

Just as I did with my earlier music video for "The Mountains," I revised and expanded upon "The Trail" cue form the Desert Suite. Now you'll see the autograph score, and moreover, you'll hear the great clip from the Gunsmoke episode, "Innocent Broad" that had this cue tracked in. By the way, the tracked version is a "faster version." The LP-cd version is the regular version. You can watch and hear that Gunsmoke episode on You Tube here immediately below:

http://www.youtube.com/watch?v=yYI_endnBwE

Enjoy!

FSR YouTube:
http://www.youtube.com/watch?v=G5fhAuBHeBs&feature=plcp

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talkingherrmann mailing list
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Wednesday, May 2, 2012:
Talking Herrmann: MARNIE?
Reply by: Bill Wrobel

One of my favorite humorous moments is one not intended by Hitchcock! Go to Chapter 16 on the dvd when Marnie is racing on Forio and can't control the horse. Marnie is wide-eyed looking at the distant but rapidly approaching high wall that Forio will soon have to jump (unless she can stop the horse). This cuts to the frame of the horse bobbing its head up and down moving towards the wall. Well, the horse may be moving, but the scenery isn't! Notice that there is about a second or two lag (really noticeable if you press the slow-speed button) before the rear-screen projection movement gets into forward motion! For that second or two it is stationary (even though the horse is moving!). Check it out. Go to Chapter 16 at 2:04."]

I also enjoyed Milton Selzer's brief role as the man in the horse track. He was terrific on various projects, including Twilight Zone, a great episode of Gunsmoke called "Anybody Can Kill A Marshall" :

http://www.youtube.com/watch?v=BV2DaIuCO4U

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talkingherrmann mailing list
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Wednesday, May 2, 2012:

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

Earlier today I was busy with a new music video--a long one very near the 15-minute limit on YouTube. But this time, instead of Herrmann, it is a Max Steiner score: The Decision of Christopher Blake (1948), one of my favorite Steiner scores. I made this video because I am trying to get permission from Warner Bros. to upload their music in

limited format on YouTube to showcase their fantastic legacy connected with composers such as Steiner, Korngold, Rozsa, Tiomkin, Rozsa, etc (and also Herrmann for the few scores he did for Warner Bros.). So I thought I would prepare my first video, pretending the fulfilled dream, and also submit a trial version to the legal people there so that they can have a more concrete presentation of what I want to do besides the CBS Herrmann that is already online (thanks to the permission of CBS).Until then I cannot put this Steiner (or future probable ones) on public display. It is on "Private" setting, and not even "Unlisted."

But I suppose (unless I later change my mind) if there are a few die-hard Steiner fans on this Herrmann board that wish to hear this great music and read the representative written score, you can contact me via the Film Score Rundowns site. Then give me your YouTube username (you first need to create an account on YouTube and be signed in). Just your email(instead of YouTube username) may also work to get the video. That way I can enter it in the Sharing Options. Otherwise keep your fingers crossed and eventually the videos will be made public as the current CBS Herrmann.

Perhaps tomorrow I'll have time to do another Herrmann music video.

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talkingherrmann mailing list

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May 3, 2012:

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

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http://www.youtube.com/watch?v=d2idakM0Lu8&feature=plcp

OK. I spent the last four and a half hours working on my newest Herrmann CBS music video. This time it is a Twilight Zone episode, "90 Years Without Slumbering." Unfortunately, due to the 15-minute restriction limit on YouTube, I could not include the final two short cues.

I put a little humorous insertion after the minute point or so!

Enjoy!

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talkingherrmann mailing list

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Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

Here is the last page I did not have room for on my music video:

http://img401.imageshack.us/img401/3663/img0014zn.jpg

You can hear it here on YouTube:

http://www.youtube.com/watch?NR=1&feature=endscreen&v=dIZhrB8ph0o

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talkingherrmann mailing list
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5-5-12:

Talking Herrmann: Journey to the Center of the Earth coming on TWILIGHT TIME-Thedigitalbits.com
Reply by: Bill Wrobel

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Below was cut & paste from the Wagner Ring thread since it has some relevance regarding the JTTCOTE event at San Pedro.

Just got home from San Pedro where we watched JTTCOTE. I was hoping to see a fantastic new print of the movie but it was a standard print, and the stereo was low-quality, the sub-woofer (??) bass element wasn't put down low enough (too much shaking/vibration), and there was wavering (forgot the technical term) when the high trumpets sounded, etc. But it was still nice to be able to sit in a big theater and watch a movie like this. And the admission was actually free (no $5 per person was charged--besides, not very many people showed up at all).

A co-producer/rep of Twilight Time was there (I believe Brian Jamieson) just before the movie showed. He had four free copies of the JTTCOTE Blu-ray for those people who answered his trivia questions fast enough (or loud enough!). An old acquaintance of mine that we sat with (haven't seen him in over 3 or 4 years) answered two of the questions and got two dvds! I don't have a Blu-ray player so I wasn't really into the competition. I think the rep and Nick Redman remained for a later presentation talk for the festival (showing STATE FAIR later). I think the talk had to do with the WILD BUNCH or ???? But I believe they were supposed to talk about JTTCOTE but never did after the movie because almost everybody scurried out! And Redman and (??) got in town way too late (about an hour or more after the movie started) to give a Q & A as a pre-viewing talk. Oh, well. I would've been interested in hearing about their story in producing the Blu-ray...

Later the Munich Harvest Spring beer at the San Pedro Brewery down the street was very good, however! And so was the big teriyaki garden burger.

OK. Now, Ryuhei, thanks for the four-years-in-the-making answer! :)

I'm afraid I'll have to reacquaint myself with the topic again and see if I can get into it again after four years (doubt it since I am busy with other things). But thanks anyway!

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talkingherrmann mailing list

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5-10-2012:

Talking Herrmann: Tribute's Adventures of Don Juan just released 5-10-12
New topic by: Bill Wrobel

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http://www.screenarchives.com/title_detail.cfm/ID/17884/ADVENTURES-OF-DON-JUAN-ARSENIC-AND-OLD-LACE-2CD/

I got home from work and saw the Morgan/Stromberg notice on the Film Score Monthly forum regarding the release (finally!--but worth the wait!) of their new Tribute label, *Adventures of Don Juan* and *Arsenic & Old Lace*. I immediately ordered it.

1 TFC1009 ADVENTURES OF DON JUAN / ARSENIC AND OLD LACE (2CD)
29.95 29.95

1 TFC1007 BATTLE OF NERETVA / THE NAKED AND THE DEAD
19.95 19.95

SUBTOTAL: $49.90
SHIPPING & HANDLING: $6.25
TOTAL DUE: $56.15

I ordered Neretva/Naked & the Dead along with it since I wanted to wait to get both (although I already heard the latter item and reviewed it in Blog # 45 on my site).

So it appears Tribute wanted to release JUAN on Max's birthday--or it was coincidental in that the booklet (etc) wasn't ready until just before the birthday. If Max were alive, he would be 124 years old today! He would've been quite pleased with the Tribute release, especially since JUAN happens to be the movie & score associated with Max that has the greatest name recognition (except perhaps for King Kong).

Based on the speculative chart I did of Max (that is online on my site), the indications are that Max's music may experience the birth of a greater resurgence of general interest. I am in the process of trying to promote this by making arrangements to secure permission from Warner Bros. soon (I hope!) to allow me to put his music on my YouTube extension site (Film Score Rundowns Channel). I would present 15-minute

music videos of select cues and portions of cues that can be both heard and read (based on my long research of his music at USC/Warner Bros. Archives). Already I completed two such music videos:

-Decision of Christopher Blake 1948
-Ice Palace 1960

Right now they are not public of course, contingent on whether I get official permission from W/B. So they are on my Private setting there on YouTube. If anyone is interested to seeing them, you'd need to give me your YouTube user-name and perhaps your email that you use for Google/YouTube. That way I can type the info into my settings for YouTube to notify you to watch the private videos (provided you are currently Signed In). I may do the same for JUAN soon. I definitely want to create a music video of The Lion & the Horse--one of my Top Three favorite Steiner scores (and movies). Too bad that score wasn't the saddle buddy of Don Juan--although Arsenic & Old Lace is a fine comedic film and score. Scores like BLAKE and LION & THE HORSE will probably never see the light of day since they are obscure, so that's why I like to promote the music on YouTube if W/B gives the permission, and showcase the great legacy of Warner Bros. associated with their fantastic composers such as Steiner, Korngold, and others.

Anyway, consider buying Tribute's DON JUAN. It is such a wonderfully exhilarating dramatic score (with light comedic touches interspersed). I believe Herrmann respected Steiner's contributions, and even conducted one or two of his works. I do not know what Steiner felt of Herrmann since I could never find statements of his towards Herrmann.

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talkingherrmann mailing list
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Talking Herrmann: Tribute's *Adventures of Don Juan* just released 5-10-12
Reply by: Bill Wrobel

James, what say you about *Arsenic & Old Lace*??

I am glad there is another Max Steiner offering with this set (more Max, the merrier!), but I have to say that when I first heard about its inclusion, my initial impression was that it was an odd pairing. I mean, the just-previous Tribute release was Battle of Neretva/Naked & the Dead. This was a logical and perfect pairing--both war/drama/action movies. With *Adventures of Don Juan* I would've thought a more suitable pairing or double feature (JUAN being the Main Feature) in the Action/Adventure/Romance genre (set in the distant-enough past) would be Steiner scores such as *King Richard & the Crusaders*, *Helen of Troy* or *Flame & the Arrow*. ARSENIC is a completely different genre--more Comedy/Crime/Romance (and it is set in the modern period in the mid-Twentieth century). Curious combination.

Potential great Steiner pairings:

Darby's Rangers and *Desperate Journey*. The former or first on the pairing should be the Main Feature. The second item will be more of a Suite format.

Parrish and *Ice Palace*. Make sure you have the delightful Christine Theme form *Ice Palace* that doesn't even show up in the movie until an hour and forty-five minutes into it!

Hanging Tree and *Springfield Rifle*

Lion & the Horse and *Boy from Oklahoma*. Both are really fun family "B" westerns with terrific scores by Max!

King Richard & the Crusaders and *The Flame & the Arrow.*

Hell on Frisco Bay and *Illegal.*

Miracle of Our Lady of Fatima and {n/a} Note: This is a solo, stand-alone offering, needing special treatment.

There are various Bogart pairings as well. You name the best pairings!

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talkingherrmann mailing list

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Talking Herrmann: Tribute's Adventures of Don Juan just released 5-10-12
Reply by: Bill Wrobel

Ah, you are quite right, Mr. Scratch! *Casablanca* is indeed a classic, as a film (with or without the Steiner score), and JUAN pales in comparison. The same may apply to GWTW (I personally did not care much for that movie, and rarely want to revisit it--altho I have the dvd for reference purposes).

But, in certain terms, you are not right. It all depends on each person's significances. In terms of music I enjoyed personally, the score to *Casablanca* pales in comparison to *The Adventures of Don Juan*. But you're right in terms of the movie alone--Casablanca is a better movie. It deserves inclusion at least in the Top Ten picks. As a score, for me at least, it does not deserve my Top Ten Steiner list. But I'll tell you something, Scratch--I watch *Adventures of Don Juan* more than I watch *Casablanca* on dvd! I enjoy it far more: the lavish score, the spectacular colors and costumes, the fun, and so forth. I enjoy Steiner's score for *Decision of Christopher Blake* and *Lion & the Horse* far more than I do for Steiner's GWTW and even the esteemed picture, *Casablanca*. Even Treasure of the

Sierra Madre to me is overall a more interesting dramatic score than *Casablanca*. Again, for me and my significances....

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talkingherrmann mailing list

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5-11-12:

Talking Herrmann: Tribute's *Adventures of Don Juan* just released 5-10-12
Reply by: Bill Wrobel

NotHitch:

No. It's not a matter of who subscribes or not. That has to do with the public videos. On YouTube you can normally view videos whether or not you "subscribe" (in effect "like" the site ala Facebook style).

The private ones can only be seen by those usernames/emails that I personally type in. It's completely private and cannot be shared. For example, if it was an "Unlisted" video, then once I send it to somebody, that person can go over my helmet (a jokey joke from Spaceballs! :), copy the url, and then paste it and give it to anybody. A private video is strictly that--there will be no url. YouTube will check your username or email to see if you are permitted to view the video once YouTube notifies you. Once I type in your username or email on my account (Videos Manager), then YouTube sends an email to that person. But you have to be a registered member of YouTube, be signed in, then you can view the video.

I have not received permission yet to publicly display such videos (right now I only have two), but privately I can create them and share with few select researchers if I choose--as long as it stays private. I can create a hundred such videos for my personal value fulfillment because I love the Warner Bros. Golden Age of film scoring. But I refuse to display them in public (unless I get permission--as I did for the CBS stuff). But you see YouTube members displaying copyrighted material all over the place--all done without permission (including all those television shows, cds of Herrmann, etc etc). There are thousands or perhaps millions of such violators, but I guess the powers-that-be look aside because it's not worth it to them to go after fans who display the music for free (no profit-motive on their part). But for my part, unless I get permission, I do not share such materials publicly except occasional or isolated Fair Use fragments (jpegs, not audio) for teaching/scholarly purposes. Usually, though, I show jpegs of material I have already received permission (such as the CBS stuff). What I share is free information, basically, based on my own hard research for the last thirty years. That's why I have my original Film Score Rundowns site. It shows no audio or visuals except what I had already received clearance for.

Of course I never once shared the material privately up to this point because practically nobody is really interested!:) That is, most people do not read music. Normally or predominantly the die-hard fans and especially music students frequent my site--most others find it uninteresting and tedious! :) The YouTube extension site is different because it is meant only for public display once I get official clearance since it involves but audio and visual (written) music. Today it's CBS (while it lasts); tomorrow may be Warner Bros. or Paramount or Disney or wherever I can get permissions.

Hope this explanation helps!

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talkingherrmann mailing list

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Talking Herrmann: Tribute's *Adventures of Don Juan* just released 5-10-12
Reply by: Bill Wrobel

All right, James. I probably should get my cds early next week (I'm assuming the Don Juan set is now ready to go and not back order??)..

Based on your enthusiastic hints, perhaps this new Tribute will get my five-star ***** rating. The cd that was on fire with a five-star rating was Fahrenheit 451! *Adventures of Don Juan* is one of my favorite Steiner scores, so I have high expectations.

Today I think I may have figured out the reason for the ARSENIC inclusion in the set mix: marketing strategy. By itself it might do ok but eloping with JUAN would add color and guaranteed reception or greater exposure. Yesterday I was thinking only in terms of "best fit." Of course, when Juan was asked who was the best woman he was ever with, he smiled, and replied, "Why, the one I am with!"

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talkingherrmann mailing list

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5-13-12 (Mother's Day]

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

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http://www.youtube.com/watch?v=LAD1jVEO7gQ&feature=plcp

For Mother's Day I just uploaded a music video of a Twilight Zone episode that might not be appropriate for Father's Day (or at least a Bad Father's Day!). That story is of course LIVING DOLL, starring Telly Savalas as bad-dad Erich Steator. Enjoy!

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talkingherrmann mailing list

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Tuesday, 5-15-12:

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

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http://www.youtube.com/watch?v=EZZ0uwf1MY0&feature=plcp

Today I created a new music video: CBS COLLECTION (UCLA). This time it is something different, more a potpourri of images and music, not just one specific score or cue. Enjoy!

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talkingherrmann mailing list

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Talking Herrmann: Tribute's Adventures of Don Juan just released 5-10-12
Reply by: Bill Wrobel

I do not know if Rozsa will sell well if Tribute is still considering what to record next (or have they already decided?). And honestly I do not think another Steiner is going to out-perform Adventures of Don Juan let alone King Kong (which I understand was the best-selling Marco Polo film score release, right?).

Frankly I think Herrmann is the biggest seller overall, the composer whose works offer the most promise or potential for sales (from a marketing/business standpoint). Labels have to make some sort of a profit to stay in business, one would think. Herrmann seems to have the biggest fan base. Look how superlatively well that huge Fox set did! I believe the Herrmann Alfred Hitchcock Hour sets did at least fairly well, but I do not have factual data from Varese-Sarabande.

Personally I think another Herrmann cd from Tribute would be a wise & safe bet for the next release. Typically most people think in terms of motion picture scores. I believe Endless Night is frequently mentioned. Personally I would choose Journey to the Center of the Earth because it is a popular film and score, had greater name recognition, and there is a fair amount of music not used in the final edit of the film (over six minutes for sure).

“The Explosion” (dvd 00:14:29 – 00:15:11). This cue of 11 bars remained intact fundamentally except that Herrmann himself lined out Bar 8 (a repeat of Bar 7) and Bar 10 (a repeat of Bar 9).

“The Message” (dvd 00:15:53 – 00:16:33). This cue of 11 bars shows Herrmann lining out every other bar (repeat sign bars).

“The Mountain” (dvd 00:22:36 – 00:22:54). This cue of 13 bars was radically reduced in the final edit of the movie. Only the first four bars remain in the movie followed by a fragment of Boone’s song, “My Heart’s in the Highlands,” composed by J.M. Courtney (Public Domain).However, much of the deleted music in “The Mountain” is a repeat of what you will hear next in “The Crater.” For instance, Bar 6 duplicates exactly the bassoons/contra-bassoons/Tam Tam of Bar 1 of “The Crater.” Bar 7 duplicates Bar 5 of “The Crater” as played by the clarinets and bass clarinets. Bars 8-9 duplicates the two vibes sounding in Bars 11-12 in that following cue.

“The Count and Groom” (dvd 00:36:12 – 00:36:34. This cue kept intact except for end Bars 7-8.

“The Mountain Top” (dvd 00:45:46 – 00:46:18). This cue, which precedes the famous “Sunrise” cue, was radically reduced in the final edit of the movie, suggesting a hefty cut in the scene from what Herrmann originally scored for. I always felt that this section of the movie seemed a bit hurried, and it was substantiated upon noting the severe deletion of music (20 out of 27 bars). It is unfortunate the film editor felt the need to radically tighten this set-up scene for the following momentous sunrise climax. First of all, Bars 3-4 were deleted in the film (and cd). Fortunately Herrmann himself restored them in his London-Phase Four recording, but unfortunately he also deleted the rest of the cue (as in the movie version).The screenplay reveals what scenes were excised. For instance, I always wondered why Lindenbrook was holding a gun at the rim of the crater. The reason is it served as a deterrent against Count Saknussemm. In the script, the Professor had actually called out the Count twice while holding the weapon. Lindenbrook then gave a fairly long statement that he knew why the police could not find Saknussemm—not in his castle or in town--because he was here somewhere, hiding, waiting for the sunrise on this last day of May, and he appealed to him, as one scientist to another, to come to his senses.

"Sunrise" had a big cut in the music for the final film edit but luckily Herrmann himself restored it in the London recording.

“The Rope I” cue of 8 bars was not used in the movie simply because the scene (script lines # 187-188) meant for Professor Lindenbrook descending into Snaefells-Jokull was cut out in the final edit of the film after Herrmann had already composed for it. Once on the sizable ledge of the chimney, the Professor exclaims, “Haul it up! Next!”

“The Sign” (dvd 00:55:57 – 00:56:47). This cue was radically cut in the movie. Of the 37 bars written, only 14 bars were used. In fact, since you cannot hear the trumpets and

horns blaring the F major chord in Bar 1 (probably not dialed in properly), then only 13 bars are heard in the movie—although you clearly hear Bar 1 on the original tracks cd. So, instead of the intended 2:23 duration, we only hear fifty seconds of music. I can only presume that a large section of this scene was edited out after Herrmann had already composed for it. So, in the movie, effectively only Bars 2-8 are heard, and then Bars 15-20 (the Solenne section played by tutti and tenuto brass).

"The Sleep" (dvd 00:58:37 – 00:59:12). This cue of 14 bars has end Bars 7 thru 14 put to sleep, so to speak, in the final edit of the film. Only the first six bars lasting 35 seconds are heard instead of the intended 68 seconds

"The False Arrows" (dvd 00:59:13 – 1:00:26). This cue of 21 bars has several isolated bars left out (usually repeat bars), including Bars 2, 4, 6, 9, 10, 17 and 18.

"The Canyon" (dvd 1:27:40 – 1:29:14). This is a superb cue with a highly interesting middle section of six bars (Bars 10 thru 15), which was unfortunately edited out, as well as end Bar 26. I would especially love to hear the missing 27 seconds restored in a new recording because that dynamic middle section is a vibrant variation of the triplet-driven structure of this cue, utilizing an inter-play of different orchestral colors.

"The Cave Glow" (dvd 1:29:54 – 1:30:28). This cue of 31 bars was substantially edited down to 13 bars of arpeggios played by four harps suggesting a previously longer scene of about 29 seconds was edited out—although this official edited version seems "right" to me and not drawn out. It immediately seques to the next cue that was severely edited out. In the script there are additional lines voiced by the Count (arrogantly stating that it was no mistake they spared the life of the last Saknussemm), so perhaps this is where the music would have filled in the expanded scene.

"Time Passage" (dvd 1:30:29 – 1:30:42). This cue of 13 bars was meant to play 39 seconds but, alas, the film editor cut the original extended scene to I believe the first three bars and the final bar of arpeggiandos played by the harps. "Time Passage" suggests a relatively lengthy period of time shown as a montage of passing scenes. We see only two of them, especially the experience with the "phenomenal winds."

"The Whirlpool" (dvd 1:44:24 – 1:45:21). This cue of 40 bars had the final ten bars jettisoned in the final edit of the film, as well as Bars 27-28 specifically lined out by Herrmann himself.

The "Finale" cue of four bars (ending on the sforzando E major chord) with the same structure as the "Prelude" was not used in the edited picture. For some reason the music editor used the final bars of the "Finale" from The Snows of Kilimanjaro"

ETC.

So I seriously suggest that if Tribute is still deciding on what to do next, I highly recommend JTTCOTE--that is, unless they decide to be really daring and go for the

WORLD PREMIERE recording of never released Herrmann CBS television music (Studio One, House on K Street, Nathan Hale, etc). (Personally I would prefer the CBS stuff! :)

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talkingherrmann mailing list

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5-23-12:

Talking Herrmann: Tribute's Adventures of Don Juan just released 5-10-12
Reply by: Bill Wrobel

Adventures of Don Juan cd review (Tribute)

Tribute Film Classics publicly announced the imminent release of Max Steiner's Adventures of Don Juan on May 10 (Steiner's birthday). I received the package from SAE this morning on May 23 (Bill Stromberg's birthday, I believe). Specifically:

May 23, 2012, 9:43 am (scanned at my home here in southern California)
Shipment Accepted May 21, 2012 at 2:52 pm in LINDEN, VA 22 642. It was accepted at the sort facility at 9:34 pm that day.
Processed at USPS Origin Sort Facility May 21 at 10:49 pm, MERRIFIELD, VA 22081. It was processed locally on May 23, 2012, 2:23 am. It arrived at the local post office station at 6:30 am. It arrived at home, once again, at 9:43 am.
Since today happened to be my day off from work, this was a fortunate and opportune day to receive the two-cd set (includes Steiner's *Arsenic & Old Lace*). I had plenty of time to first read the hefty booklet. This huge, colorfully illustrated 68-page booklet could never fit a one-cd case item! I also received a copy of Tribute's Battle of Neretva/Naked & the Dead. The booklet for these two Herrmann war movie scores is an impressive 32 pages.

Now: I was eagerly awaiting this Tribute treatment of *Adventures of Don Juan* because it is one of my favorite Steiner scores, one that had greatly impressed me when I was a young teenager (when I first experienced the movie on television, alas in black & white back in those old days before color televisions took a firm hold in the marketplace). I was also enthusiastic about other Steiner scores watched then, especially *Darby's Rangers*. Even before then at age 9 I remember attending a local movie theater with my mom and enjoyed the new release of *The Hanging Tree*. While I did not then fully understand the adult themes in that movie, and thought the movie was a bit slow & boring to me at spots, I thoroughly enjoyed the stars and the rousing music (like the gold camp town theme).

The only other movie that year that really affected me was Journey to the Center of the Earth around Xmas time. I think I may have wondered if that composer who did The *Hanging Tree* might be doing JTTCOTE (but I was not disappointed with the different outcome! :)

But once I finally watched JUAN in color when my folks finally got a color tv, I really appreciated the movie itself, and made sure I tape-recorded the music on my reel-to-reel portable tape machine. And when I heard years ago that JUAN would be given the full Tribute treatment, then I thought to myself, "All's well with the world." The problem was that I think the evil Count de Lorca was holding up the release in a dungeon because it sure was a long wait before JUAN was released! But now it is here and deserves a royal processional.

In my five-star rating system, it certainly deserves four & a half stars. Tribute's Fahrenheit 451 got a clear-cut five-star rating (outstanding/extraordinary/the best/highest merit). JUAN is pretty close to perfection, and it deserves an excellent/superior/high merit status. Four stars as a rating is not quite enough, hence my unusual increment of a half point being added. The "sound" itself is five-star (terrific quality sonic dynamics). The Moscow Symphony Orchestra is first class in this presentation, and I heard only a few minor missteps (nothing stuck out like a sore thumb in the whole recording). And the conducting by Stromberg is overall quite admirable—in fact, superior and matured. This includes the almost perfect timings/tempos compared to Steiner's original tracks—I mean, almost to the second in most of the cues (especially the quite excellent Main Title that really impressed me). In past reviews I tended to mildly criticize the sometimes too overly enthusiastic quickened tempos in some of cues he conducted (whether Herrmann/Korngold/Steiner)—but this time he restrained this hurrying impulse and kept it precisely on track. If the Main Title theme was too fast, it would be comical; it is was too slow it would ruin the fun spirit of the music intended by Max. But Stromberg made it precisely just right, and equally so in the vast majority of cues (one exception at least, in my opinion, is track # 7 --Madrid Street Scene when Juan and Leporello return home).

So I am quite happy with this new Tribute release (and pleased also with *Arsenic & Old Lace*, especially the quite interesting Main Title), and highly recommend readers to definitely buy this product, whether or not you are an avid Steiner fan. It's simply delightful music with a terrific blend of heavy drama, action, high romance, and a light comical touch. Moreover you are going to hear more music than was available in the otherwise quite excellent release of the original tracks. In 2000 BYU (James D'Arc) /Screen Archives (Craig Spaulding) released the original tracks in cd format (FMA-MS106). Ray Faiola, Chris Lembesis, Rudy Behlmer, and John Morgan also participated in the production of this excellent disc. I recommend that you also purchase this item (if you don't have it already). Although it is not a complete cd (about ten--mostly short--cues are missing) it still holds 73 minutes of glorious Steiner music. Its booklet of 36 pages is wonderful to have, including a cue commentary by Steiner-fan, composer and restoration-master John Morgan. Rudy Behlmer also gives a lengthy commentary. You need both items in your Juan collection, an excellent pairing (like Queen Margaret of Spain and Juan—oh, I mean, King Phillip III :).

So it was a long wait for this cd, but it is worth the wait!

Part II of this review a little later that focuses on specific tracks with a few images...

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talkingherrmann mailing list

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Talking Herrmann: Tribute's Adventures of Don Juan just released 5-10-12
Reply by: Bill Wrobel

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http://img641.imageshack.us/img641/4489/imgsej.jpg

http://img220.imageshack.us/img220/4116/img0001xo.jpg

{R1/part 1} "Main Title and Scene" Cue # 31152. C time, 151 bars. Cue # 31152.

This Tribute "Main Title" is a showpiece of the collection of cues presented. Great sounding strings; brass effective; battery clear and striking; woodwinds nicely blended. The "quasi solo" trumpet I in Bar 19 (:25 into the Tribute track) is excellent (and I am relieved because sometimes the brass section can be a bit weak or not quite right in some past recordings). So kudos to that trumpet player. I liked at the :46 point when the gong sounds. Very deep and resonant and satisfying to the overall textures. As given earlier, Stromberg's version regarding the tempo/speed is perfectly aligned compared to the original tracks. In my old hand-copied notes (and xeroxes) I included the tracking locations from the BYU original tracks release from 2000, and almost always the locations are precisely the same in the Tribute recording. It may have slowed down by 4 seconds by Bar 83 (1:52) but soon picks up shortly (only a one-second difference by Bar 99 or at 2:17 Tribute track).

The images of my hand-copied notes above show that section immediately before the pesante prologue dialog (very end of the actual Main Title theme).

Once again, this is a quite-satisfying, excellent Main Title rendition by Tribute. The cue scene ends soon after Juan says, "Sweet lady, love is not measured by time..." See below...

http://img837.imageshack.us/img837/2653/img0002cjf.jpg

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http://img840.imageshack.us/img840/6007/img0003dn.jpg

The hand-copied image above shows the start of Reel 1/1A that actually starts track # 2 in the Tribute release ("Cecil Returns")--I call it "Husband & Grouse." Note that except for the Main Title and maybe one or two other cues, Steiner did not title the cues at least in the full orchestrated pages.

Nice light comical music in this early section of the film as we are introduced to the amour antics of Juan. Below is the image that skips to Bars 22-25 (:43 into the track). If you want to hear the music that you read the recipe for here at this specific location, then you'll have to buy the Tribute cd! :)

http://img855.imageshack.us/img855/5748/img0004vxi.jpg

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Reply by: Bill Wrobel

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http://img341.imageshack.us/img341/9950/img0005cu.jpg

http://img838.imageshack.us/img838/4660/img0006ha.jpg

The hand-copied image above is from Reel 1/2 (track # 3 of the Tribute release).Sounds great. However, when I first heard it, my ears noted something odd or missing (since I am so familiar with the original tracks and did a rundown of the score). But what was it? Finally I found the discrepancy. This is Bar 12 located at :10 on the Tribute track. After that long legato descent of the harps on 16th note figures in Bars 10-11,the orchestra hits on note B--but not the timpani! Yet the written score clearly shows the timp beating Great octave B-B-B staccato 16ths then. Yet it is not heard then & there. The gong is clearly heard, however. Instead, for some reason, those timp notes were placed in Bar 19

(:18) where it is supposed to be absent then. Curious. Probably just a placement error. Just a quibble or curious note here. It does not mar the performance.

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Track # 4 is the lengthy London Processional cue (Reel 1/3-2/1). I have the title page for the opening but it is the xerox of the autograph full score, and I don't want to use them here (just my own hand-copied notes). I find it interesting, however, that Tribute did not present an example or two of the written music in their otherwise huge and admirable booklet. Maybe not enough room??

Track # 5 presents Reel 2/1A of the score (minuet, etc). I call it {"I've Seen That Head"} R2/1A Con moto in 3/4 time, 17pp, 70 bars.
Dvd location: Chapter 4 starting at 1:43. [Note: This cue is also not on the cd from the 2000 BYU cd but of course it is offered by Tribute--so you need to buy it if you want top hear it! :)

http://img19.imageshack.us/img19/6886/img0007dk.jpg

http://img715.imageshack.us/img715/7682/img0008nb.jpg

There are some delightful solo orchestral effects in this cue like starting in Bar 53 (:52 track) with the trombone (Pos) solo, then the muted trumpet, and so on. Once again, if you want to HEAR what you see here, you'll definitely need to buy the Tribute set because it is NOT in the original tracks cd...

http://img854.imageshack.us/img854/6592/img0010hb.jpg

http://img857.imageshack.us/img857/1711/img0011qt.jpg

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http://img189.imageshack.us/img189/528/img0012uvm.jpg

{Image http://img189.imageshack.us/img189/528/img0012uvm.jpg

The hand-copied images above show a short end section of Reel 2/2 (track # 6, The Imposter Is Arrested).{Diana's Anger} Reel 2/2. Cue # 31157. *Allegro Modto* in 2/4 time, 29 pp, 118 bars. CD location: track # 3 titled "Unmasked"). Dvd location: Chapter 4 starting at 4:33. Scene: Diana reacts angrily at Juan's lack of memory of her: "It was Paris, you beast!" Nice fun cue and nice track to listen to.

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Reply by: Bill Wrobel

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http://img88.imageshack.us/img88/3571/img0013km.jpg

http://img17.imageshack.us/img17/5193/img0014yv.jpg

Above hand-copied images are the start, not of the actual Reel 3/1 cue, but the start of the Madrid Street Scene that commences on Bar 12. This was one of my favorite music sequences in the movie. I used to whistle it now & then out on my route. This Tribute track is not really that satisfying to me. It's not bad but it's weak, not the best, and seems a bit hurried. And the orchestra performance isn't right/spot on to me-like, say, a note that probably should be staccato in effect is not staccato, and so forth. I don't want to over-analyze it with specific bars and notes. Suffice to say that this time I prefer the Steiner version, although I love hearing this in modern-day stereo! So out of five stars (like the Main Title got), I'd give this three stars at least (good/ok). But don't worry, this is about the only full track I found this way, although these sequences of cues in this part of the movie (Press Gang scene) seems a little off to my ears at spots. Good or even very good at points but not consistently terrific. But I'll give them a few more hearings. I am largely giving first (or second) quick impressions.

http://img801.imageshack.us/img801/5809/img0015lf.jpg

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http://img593.imageshack.us/img593/6245/img0016vm.jpg

{Innkeeper's Wife} Reel 3/1A. *Moderato Serenade* in 3/4 time, 4pp, 16 bars. Cue #31159 (an extension). Key signature of three sharps (F# minor in this case).Dvd location: Chapter 7 starting on 2:06. {Note: this short cue is not on the cd} Scene: The mother says, "Forgive me, senor. We mothers cannot be too careful!" Tribute track # 8.

This short cue, however, I like. The opening bars are especially nifty with the almost semi-Herrmannesque sonority of the two bassoons playing F/C dotted half notes to (Bar 2) C/G dotted half notes. You're not going to hear much Herrmann in this score!

Next is Tribute track # 9 ("Battle with the Press Gang")--or simply, {The Press Gang} Reel 3/2. *Allegro furioso* in 2/4-6/8 time, 11 pp, 45 bars. Cue #31160. Track # 5. Scene: Duke DeLorca's men ride in to find "volunteers" for the Spanish fleet! This is an exceptionally dynamic cue, one of my favorite cues (and scenes) in this movie—although the several pauses do not necessarily make it a great listening pleasure on both cds (best heard when wedded to the action on the screen). Herrmann would have approached the scene far differently (probably with no music! :)

http://img526.imageshack.us/img526/2415/img0017js.jpg

http://img84.imageshack.us/img84/3024/img0018ks.jpg

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Reply by: Bill Wrobel

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http://img17.imageshack.us/img17/9197/img0019yv.jpg

{Juan's Palace Arrival} Reel 4/2. *Modto* in 2/4 time, 12pp, 45 bars. Cue # 31165. BYU cd location: track # 6, starting at 1:08. Dvd location: Chapter 9 starting at 4:03 when the Queen departs.

Tribute track # 12 ("Juan Presents Himself to the Queen") or Reel 4/ part 2 has memorable music to me. The hand-copied image above shows this part starting Bar 13 with the strong rhythmic pattern that gets etched on one's brain in this atmospheric scene. Great to hear it in modern stereo here!

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Reply by: Bill Wrobel

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http://img195.imageshack.us/img195/31/img0020cp.jpg

Tribute track # 13 ("A New Enemy for the Duke de Lorca") or Reel 5/1 has some really interesting music. I call this cue {De Lorca and King Exit} Reel 5/1. *Molto modto* in C time, 9pp, 35 bars. BYU Cd location: track #7. Dvd location: Chapter 10 starting at 5:23. Scene: De Lorca leaves after dismissing Juan's claims about the press gang detachment De Lorca actually dispatched. At the end of the cue, the evil theme is reprised (punctuated by the stopped horns) at the scene of De Lorca's office.

Interesting in the Tribute track at that 1:33 location (Bar 28)--see image above-- that the stopped horns play a four-note figure instead of the written six on Line 1 E (written B) notes. Or at least I didn't hear the initial two grace or 32nd notes.... The alto flutes are nice to hear earlier (such as Bar 11 shown above).

I really liked Robert Douglas as the evil Duke. He's one o my favorite character actors. Why I remember seeing him on a *Columbo* episode playing a doctor on a cruise ship. Forgot the title (I believe from the 4th season) but it is quite entertaining--one of my favorite episodes!

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Reply by: Bill Wrobel

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http://img513.imageshack.us/img513/4382/img0021sd.jpg

Tribute track # 18 ("Paragon Among Queens") showcases excellent music in the romantic vein. If the score were all action and light/comical, it would not have that extra enchanting allure that the "love"/sincere scenes provide.

{Trophy Room} Reel 6/2. *Lento* in 3/4 time, 28 pp, 110 bars. BYO CD location: track # 8, starting at :27 as "Hall of Flags." Dvd location: Start of Chapter 13. Scene: Juan escorts Queen Margaret through the Trophy Room of conquered flags. Note: Music that was initially deleted in the beginning of this cue (starting in Bar 9) in the edited movie can, however, be heard intact in the cd. This is another good reason to buy the BYU cd (despite the fact that the cd passed over some short cues)--but especially important to buy the Tribute version to hear the music fully in dynamic stereo.

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http://img195.imageshack.us/img195/3532/img0022gxp.jpg

Reel 9/2 is presented in Tribute track # 22 ("De Polan's Capture Is Discovered").{The Ring} Reel 9/2. Slowly in 3/4 time, 9pp, 35 bars. Dvd location: Chapter 19 starting at :20. CD location: track #13 ("Count de Polan's Ring"). Scene: Capitan Alvarez responds to Juan's rebuff, "Not interested, eh?" Max cleverly returns the Count's "Envoy" theme in variation since, after all, the subject matter is the Count's stolen ring (in Captain Alvarez's possession that he wants to sell for more drinks!). Raymond Burr also has a Tribute cd that he is reluctantly willing to sell for more tavern drinks!

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Reply by: Bill Wrobel

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http://img13.imageshack.us/img13/4808/img0023fcl.jpg

Great-sounding brass and battery work here in Tribute track # 2 on Disc Two. This is Reel 11/1. {Palace Guards}*Modto Marcia* in C time, 7 pp, 32 bars. Dvd location: Chapter 23 starting at :43. BYU CD location: track # 17. Scene: Dwarf Don Sebastian tells Juan how to sneak into the Palace thru the garden. The dissolve is to a Palace corridor where the royal guards are marching along. Note: I rather like this cue. It reminds me (in weird association) of *The Wizard of Oz* when the Wicked Witch's guards ("March of the Winkies" track # 6 Disc Two of the set) are marching about. Murray Cutter (the orchestrator of Max's movies) worked on Oz as well, interesting enough!

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May 24, 2012:

Talking Herrmann: Tribute's Adventures of Don Juan just released 5-10-12
Reply by: Bill Wrobel

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http://img99.imageshack.us/img99/2319/imgds.jpg

Above is my hand-copied first 11 bars of Reel 10/4 {Queen Prays} Andante religioso in C time, 9 pages, 34 bars. Key signature of Bb maj (2 flats). Cue # 31183. Dvd location: Chapter 22 starting at 2:06. BYU cd location: track #16. Tribute track # 1 (Disc Two). The Full Organ is solo through 1:37 (carried over decrescendo through almost two more bars but hardly noticed due to the entry of the orchestra).

The scene dissolves from the chapel with the Queen praying at the end of Bar 16 (Chapter 22 at 3:04 dvd; 1:37 BYU cd; 1:08 Tribute track) to the fencing students going to a secret meeting, *molto misterioso* The key signature flats are canceled in Bar 17. The muted (in felts) trumpets and Pos play p on tenuto small octave and Line 1 F quarter notes up to (Bar 17) small octave B (Pos) and Line 1 B (trumpets) whole note tied to next bar. As in the end of R4/2, the "Palace" Spanish-idiom simple rhythm is repeated (quarter note to triplet 8th repetitions), first as B maj (B/D#/F#) then (in Bar 18) C maj (C/E/G). Repeat next two bars.

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On a different note or matter, go to track # 12 in Disc Two of the Arsenic & Old Lace music. Then skip to 4:00 thru 4:10. Does this rather scary three note repeat pattern (I presume half note to two quarter notes in C time) remind you of anything after hearing the JUAN tracks?? Well, what's scary in JUAN (besides some of the dialog, some of the costumes, and Errol Flynn trying to fence off his hangovers!)? Well, how about the Count---I mean, Duke--de Lorca? That spooky section in ARSENIC was later self-borrowed as part of the evil de Lorca theme--the underlying or subsidiary or secondary pattern. In the Reel 5 part 1 image below you'll see the two horns playing it. The clarinets, bassoon and then later the violas play the principal evil theme. Go to Tribute track # 13 at :15 in Disc One.

http://img687.imageshack.us/img687/6510/img0001usn.jpg

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Reply by: Bill Wrobel

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http://img844.imageshack.us/img844/6352/img0002osj.jpg

http://img7.imageshack.us/img7/3003/img0003qm.jpg

The images above are my hand-copied version of Reel 8/1 (Tribute track # 20). {Donna Elena} *Molto grazioso* in 3/4 time, 21pp, 83 bars. Cue #31174. Dvd location: Chapter 16 starting at 3:27. BYU CD location: track #10 ("Donna Elena's Advances"). Scene: Elena gives Juan her fan at the fencing Academy as she leaves. Juan turns and says, "Senorita, your fan." She replies that he can return it to her that evening at her place! Another possible cue title could be “Juan On The Rebound!”

One noteworthy section of music is the addition of the rubato flute solo starting in Bar 23 (:45 cd) as Max mimics the nightingale bird song out in the garden. At least I believe it is the flute and not the piccolo because it states piccolo "cued in" (if wanted) but my old notes seem to also indicate the piccolo playing. Not 100% sure here...

At any rate the solo player is quite excellent in the Tribute track. I bet he or she had fun with that passage!

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Talking Herrmann: Tribute's Adventures of Don Juan just released 5-10-12
Reply by: Bill Wrobel

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http://img849.imageshack.us/img849/4633/img0004bc.jpg

Above are three bars from Reel 9/3. {Patrol Rides In} *Agitato* in 2/4 time, 10 pages, 43 bars. Dvd location: Chapter 19 at 1:50. BYU cd location: track # 13, starting at 1:22. Scene: After Juan knocks Alvarez to the ground, De Lorca's men then ride in to the Inn.

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Now: Here are at least several of the cues and/or sections of cues NOT in the 2000 BYU original tracks cd (but you can hear them in the new Tribute release):

-{Husband & Grouse} R1/1A. *Moderato* in 2/4 time, 4pp., 25 bars. Cue # 31153. Key signature of four flats (Ab maj/F min). Dvd location: Chapter 2 starting at 1:33. {Note: For some reason, this cue is not on the cd} Scene: When Catherine mentions she has a husband, Juan is dismayed and says, "You said you were unmarried!" The music takes on a humorous bent first with the solo oboe, then the solo high trombone.

-{“I’ve Seen That Head”} R2/1A *Con moto* in 3/4 time, 17pp, 70 bars. Dvd location: Chapter 4 starting at 1:43. {Note: This cue is also not on the cd}

-{Polan’s Appeal} Reel 3/A. *Moderato* in 2/4 time, 3pp, 12 bars. Cue # 31158. Dvd location: Chapter 6 starting at 3:03.{Note: This short cue is not on the cd} Scene: Spanish Embassy in London. Here we are introduced to the "Queen" motif as the

Spanish ambassador to England (Count de Polan) appeals to Juan of her: "She needs friends. Be loyal to her."

-{Innkeeper's Wife} Reel 3/1A. *Moderato Serenade* in 3/4 time, 4pp, 16 bars. Cue #31159 (an extension). Key signature of three sharps (F# minor in this case).Dvd location: Chapter 7 starting on 2:06. {Note: this short cue is not on the cd} Scene: The mother says, "Forgive me, senor. We mothers cannot be too careful!"

-{"Charlesmagne" & the Queen Enters} Reel 4/1A.*Con moto/Rit*. in C time, 3 pages, 10 bars. Cue # 31164. Dvd location: Chapter 9 starting at 2:24. {Note: This short cue is not on the cd} Scene: Manipulative De Lorca & the King discuss visions of Charlesmagne.

-{King Enters} Reel 4/4. *Moderato di marcia* in C time, 2 pages. Dvd location: Chapter 10 starting at 2:58. {Note: This very short cue is not on the cd}

-{Juan Shaved} Reel 5/4. *Allegretto giocoso* in 6/8 time, 16 pp, 72 bars. Key sig of G major (one sharp or F#).Dvd location: Start of Chapter 12. {Note: This cue is not on the cd} Scene: Leporello nervously shaves Juan, hence Max's "giocoso" (merry/playful/humorous) tempo-marking for the beginning of this cue.

-{Class Dismissed} Reel 6/1C. 2/4 time. 2pp, 5 bars. DVD location: Chapter 12 starting at 2:51.{Note: This cue is not on the cd} Brass fanfare again.

-{Juan Duels Lorca, Part IA} Reel 12/1A. *Agitato* in 3/4 time, 8pp, 31 bars. Cue #31192. Dvd location: Chapter 26 starting at :55. {Note: This cue is not on the cd} Very dramatic cue. Apparently Max intended not to compose music here and let the clashing swords do the music, but Jack Warner insisted on it after a first screening. Tribute track # 6 (Disc Two)

-{Juan Duels De Lorca, Part 1B} Reel 12/1B. *Agitato* in 2/4 time, 17pp, 90 bars. Cue #31193. Dvd location: Chapter 26 starting at 1:38. {Note: Once again, this cue is not on the cd up to Bar 78} Tribute track # 6 (Disc Two)

--Trailer music. Of course you do not hear this bonus track in the old cd but you'll hear it in the Tribute release.

So that's eleven cues.

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talkingherrmann mailing list

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June 3, 2012:

Talking Herrmann: Herrmann's handwritten scores
Reply by: Bill Wrobel

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http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3961

Welcome to Talking Herrmann, Jean Philippe (that is your real name, correct?). You seem to be a sincere and thoughtful individual (and reasonably respectful :), so I will answer in I hope a thoughtful way.

By the way, you said you were registered on pianofiles.com for two years. I just unpleasantly went back to that illegal site to see if I could find you under "Jean Philippe" but had no luck. What user name do you use on that site, especially involving the now 107 pages (3181 results) for "Bernard Herrmann" ?? I cannot find your page or trading page. What is it? Are you actively trading? I wanted to check you out.

While I revisited that site, I noticed under "Bernard Herrmann" that THE BIRDS score (14 pages) was available for "trade." Well, quite obviously the music is not by Bernard Herrmann. Everyone except one person correctly identified the author--me. Here's the page:

http://www.pianofiles.com/search/music/sheets/The+Birds%2C+Herrmann

This is an excellent example of what a joke that site is. Some unsuspecting soul will read the offering and do a quid pro quo trade, thinking he is getting some rare Herrmann score!

While there I also noticed even more of my researches somehow turning up in pianofiles (some of the CBS stuff I researched such as "Last Man Club"). So obviously someone took advantage of me when requesting material for private research and study, turned it around and put it up for public "trade" (or else gave it to someone else of dubious character who did that).

I noticed that a bunch of these "traders" had 55 scores or more, yet they want more! What started out on pianofiles eight years ago with a MARNIE full score scan and then PSYCHO and then other motion picture scores that now "evolved" into wanting only the rare radio and television works--researches that only a few legit individuals such as myself have laboriously researched. They mostly say, "Unless you can trade with something I want, then you will get what you want from me (albeit illegally)--otherwise, don't contact me!" You are dealing with low-level people here, my friend, people of quite highly questionable character. My advice is avoid all connection with pianofiles. At the very best you are dealing with weak character--the "Easy Way" mentality that just leads to the slow but steady erosion of character and good work ethic. This is not unlike the widespread epidemic these days in high school and college and even higher academic circles: cheating on tests, paying for shadow services that will provide term papers for

you, etc. They choose the wrong way instead of the right or even ideal way--a route destined eventually to bear false fruit. A sick or corrupt tree cannot bear good fruit.

Now: I am definitely for the free exchange of ideas and materials. My FilmScoreRundowns site is a free educational site since 1999--but I do not provide scans or any copyrighted material. Only relatively recently have I provided jpegs thanks to clearance permission from CBS during at least the Herrmann Centenary (and of course earlier for the UCSB Tour with the scans therein). Because of that permission I recently created the FSR Channel on YouTube. So I am the only person in the world who seemed to have gone the legit route of offering educational material of this nature.

"You are welcome to copy, archive, or quote these analyses for non-profit purposes, but please retain the source and copyright."

This is at the bottom of my old-time or original FSR site. Yet these bozos on pianofiles disregard this. They steal, and then they offer what they steal for "trade"! 55 scores isn't enough. They become brazen and greedy. Or others who are sincere in wanting to study the material become desperate (such as yourself, Jean Philippe) and then quickly rationalize away their actions and get into a "fix" (like a drug habit!) on that site. You've been in this score fix for two years already!

Your premise is faulty, Jean Philippe. You may mean well (good motive) but your means (thru pianofiles) is ultimately the wrong (though outwardly expedient) way. Your root belief is that pianofiles is a steppingstone (an opportunity) but it is really a stumbling stone. Sites like pianofiles is a sad but all too common condition of the nature of the human condition. "Get-Get-Get!" mentality via shady and outright illegal means in order to satisfy "my" personal ego needs. Even you said it is a "bad" means--but, you added, "the only way." That is the poor choice you have made. But I fault the greedy acquisitive active traders the most. You can also legitimately ask researchers who done work on these scores and see if they are willing to share their researches with you--provided you promise to keep them private and not turn around and "trade" them on pianofiles. But apparently you did not want to take that route of more effort. When I went to CBS for permissions, some were granted fairly fast--while the last one took over a year to year and a half. But it was work the wait. If I get permission from Warner Bros., then I'll provide my rare researches into Steiner, Korngold (etc) on YouTube. If not, then I won't. Simple as that. But I certainly now don't want to give out such scores privately now (after seeing what is happening even more blatantly on pianofiles) because probably in a month I'll see the scores distributed on that awful site! I guess you have to be really really careful whom you can trust. It's a trust issue. Pianofiles is quite a disturbing situation to me. Be mindful of that. Be mindful whom you are dealing with.

This is not a perfect world. Studios legitimately own the rights to their materials. They share them freely or not. Heck, they can even decide to dump their treasures in a landfill if you think it's expedient (such as what happened at MGM!). That's their right. I have successfully contacted studios for permission to xerox scores (did it for Citizen Kane, scores at Columbia, and others)--and I have received permission from studios to (not all,

however, such as Universal!) to study their scores. The bozos at pianofiles do not want to go thru such (legal) efforts. I logically suspect that legit researchers got permissions originally years ago, and then thru third-party sharing, the materials got out of their control into the greedy hands of collectors who then went to pianofiles to "trade" for other scores.

So, Jean Philippe, I mean no disrespect in regards to your views of pianofiles (your means to an end) but just because your idea of reality is limited, why should I limit mine? Or follow your questionable means to an end? As the old texts stated in their old vernacular: "Choose thou." Life is living & learning. As the old texts also state, "They know not what they do." What you believe conditions what you experience. Once again, I understand your position (where you live, etc) but I am telling you--pianofiles is a disreputable, illegal site. Run from it as fast as you can. But since you are already hooked on it (for the last two years) I doubt if you can successfully break that old, bad habit. You have accepted that belief (that pianofiles is indispensable for your needs) so you are not able yet to separate yourself from it.

By the way, since you are so involved with that site, don't personally ask me for scores. If I know that anybody is into pianofiles (or other such sites), I will not help them because I understandably cannot trust them! Pianofiles is one huge bad apple, and because of it, I may not want to help anyone anymore--unless I really know them already and can trust them or they have a good reputation and will keep their word (such as keeping my researchers private for personal study only). Meanwhile, when I get permissions legitimately, then I can freely share with the world via FSR and now the visual FSR Channel on YouTube.

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talkingherrmann mailing list
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http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3958

Talking Herrmann: Hitchcock on Film Scoring
Reply by: Bill Wrobel

The tediously drawn-out Gromek murder scene had perhaps an unintended effect on many (if not most) viewers. I assume Hitch intended at least a moderately intriguing, if not entertaining, scene here--but it failed (at least for me). When I first watched the film I actually laughed when Newman and comrade finally used the stove method on Gromek! First, however, I commented to myself, "This is stupid!" I believe when I bought the dvd (that included Herrmann's music--that's why I principally purchased it) I turned to my wife and commented, "How hard is it to kill the guy quickly enough?! They're in a

kitchen. Get a large, heavy skillet and bash his brains in once or twice. That'll do the trick! Come on, Hitch! Get on with it!"

But this is a Hollywood movie, so obvious flaws in the premise of the scene are disregarded in order to promote their intent--to state how hard it is to kill a man, hence dragging out the scene. But the theme intent failed, and instead Hitch gave the audience the theme of slow torture (torturing the audience!). Abrahams and Zucker (of Airplane! fame) would have had a field day with this scene if they ever did a parody of Hitchcock. Leslie Nielsen could've played the Paul Newman role!

Herrmann's music made it a bit more tolerable and interesting, and quickened the pace, psychologically speaking. Herrmann had better dramatic instincts than Hitch in this case (and other cases, such as the famous shower scene in Psycho). I like that Larry David scene in Curb Your Enthusiasm when he plopped on his bed, looked at the ceiling, and said (regarding events earlier in the day): "I fucked up...." Well, maybe Hitch should've admitted that to himself regarding the Gromek scene. Or at least stated, "It was an improper suggestion that I actually carried out."

I like Paul Newman, but I think the casting in this movie was off. I would have preferred Rod Taylor in the role. As for Julie Andrews....I don't know. Poor chemistry there. I wasn't convinced.

I liked that ice cue after the Main Title by Benny--"The Ship." Pretty much the common approach he used for icy scenes--going way back to the Columbia Workshops. But here he used the non-vibrato woodwinds. Nice effect!

I wonder if Hitch didn't want music for that (to me) famous Statue of Liberty scene in [Saboteur. The music by Frank Skinner really made a significant impression on me. Rather Herrmannesque cue at that! Perfect combination of scene and music. Herrmann's "Sunrise" music for that scene in JTTCOTE is another Top Ten example of excellent music scene merger.

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talkingherrmann mailing list

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6-6-12:
Talking Herrmann: Herrmann's handwritten scores
Reply by: Bill Wrobel

Jean Philippe:

Your English is good--far, far better than my French!

Glad you are a serious student of music. I assume you know you can freely obtain scores at IMSLP??:

http://imslp.org/wiki/Category:Composers

Also try Internet Archive:

http://archive.org/

The old saying is: Seek and you will find. I wish you luck!

Pianofiles is a whole different operation and state of consciousness! The active "traders" there are also seeking but I do not condone their ill-gotten gains. Its rationale is: The End Justifies the Means. So they steal & exploit (the means) in order to further their self-gain and collector mentality (the end). Some people there are willing to freely give but most are only interested in so-called trading: "If you don't like it, tough!" Narcissism abounds there. In effect, "I want what I want, and if I have to take from others, then I will. Because I want it, I must have it--by any means. I'm not going to respect your rights." Eventually the nicer or newer people there who happen to be the "Have-Nots" in terms of not having any or very little of Herrmann (etc) need to appeal or attract the "Haves" to trade, and end up having to dirty themselves to get scores (or audio files, whatever) to finalize a trade. You will find relatively little "selfless giving" on pianofiles!--besides, what anyone is "giving" doesn't belong to them in the first place ! :)

Oh, well. I wish the government would shut them down. I think the UK had actually pulled the plug but pianofiles just pops up in other countries.

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talkingherrmann mailing list

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June 10, 2012:

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

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http://www.youtube.com/watch?v=Kkq--bBRJq4&feature=plcp

As promised for this weekend I just created and uploaded a new Herrmann CBS music video: "The Lonely" score from the first season of The Twilight Zone. Three months or so earlier I did also did "The Lonely" but it was specifically for two beautiful cues--"Eleven" and "The Stars." There I made sure I offered visuals of the score that people can follow quite easily and simply. The way Herrmann formatted the music, he did the economical approach. Instead of writing out each bar in sequence, he wanted to save time (and pencil-pushing!) by showing the same music but inserting "2X' then "3x" for the sequences involving the brass making their entry (2x) and then finally the H.O. (3x). He meant it "third time." He didn't mean "three times"--which McNeely (and crew)

apparently thought (without checking) because he has the Hammond Organ playing all three sequences on the Varese Sarabande recording, etc.!

Here is that older version on my YouTube presentation of The Lonely:

http://www.youtube.com/watch?v=_W_cb7RaV4E&feature=plcp

At any rate. This new video has the entire music of the episode. Enjoy! Here is the new (complete) version of The Lonely:

http://www.youtube.com/watch?v=Kkq--bBRJq4&feature=plcp

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talkingherrmann mailing list

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6-12-2012:

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

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http://www.youtube.com/watch?v=4bw8I4VB8EE&feature=plcp

I just revised "The Lonely" music video I did last Sunday. In tonight's update I now included the two pages of the "Intro" that I had misplaced earlier, and also now included the autograph cue of "The Waiting." And I inserted the unused (and unrecorded) "Finale" cue at the very beginning of the video!
Enjoy!

http://www.youtube.com/watch?v=4bw8I4VB8EE&feature=plcp

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talkingherrmann mailing list

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Talking Herrmann: Mysterious Island Blu-Ray
Reply by: Bill Wrobel

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quote: there's no opera that can't be improved by eliminating all the singing.
While I much prefer ballet to opera in most cases, Rossini's WILLIAM TELL is an exception--although there are two excellent non-singing (!) ballet sections therein:

http://www.youtube.com/watch?v=OfBb2Qz3tNY&feature=relmfu

In the section (Part 12 of 18) below, go to 7:28 for the start of the lengthy ballet section that I thoroughly enjoy.

http://www.youtube.com/watch?v=zD1hCgORRoo&feature=relmfu

But there are quite lovely sections of the opera that do indeed involve singing, and the singing is integral to its overall beauty--such as Part Six of 18:

http://www.youtube.com/watch?v=dq3L3MtiC_M&feature=relmfu

In the above link, go especially to about 6:15. The chorus singing is sublime to me. The section at around the 4:20 point is also excellent, and dramatic. Anyway, I discussed all this in my Tchaikovky and Herrmann topic months ago...

http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3859

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talkingherrmann mailing list
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Talking Herrmann: Mysterious Island Blu-Ray
Reply by: Bill Wrobel

Also in William Tell within Part 3 of 18 starting at around 11:00 is the very great tenor singing of "Ah, Matilde!"And again at 13:27...

http://www.youtube.com/watch?v=cW5ooBYiMEc&feature=relmfu

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talkingherrmann mailing list
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http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3889

6-16-12:

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

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http://www.youtube.com/watch?v=mJPSW6Atcak&feature=plcp

This early Saturday evening I uploaded a new CBS Herrmann music video: "Walking Distance" from The Twilight Zone. Enjoy!

http://www.youtube.com/watch?v=mJPSW6Atcak&feature=plcp

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talkingherrmann mailing list

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Talking Herrmann: Hitchcock on Film Scoring
Reply by: Bill Wrobel

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In I believe Box 7 of the Herrmann collection at UCSB Herrmann made references to tv episodes & series that featured his music (from which he was paid royalties based on a quarterly statement ending March 31, 1974). Well, he made a reference to the Tomorrow Show starring Tom Synder. I used to watch that show a lot. "Dec '74" was referenced in Box 7. Here's why:

http://www.imdb.com/title/tt1059154/

Occasionally Herrmann's music was used (such as North by Northwest and Vertigo) during the Alfred Hitchcock interview. I listened to much of the interview but, alas, no mention of Herrmann was given that I am aware of.

http://www.youtube.com/watch?v=cv4BwEGPQbM

As an aside, Herrmann's note of the royalties sheets state other shows such as The Monroes and Appointment with Destiny:

http://www.imdb.com/title/tt0060011/

http://www.imdb.com/title/tt0202182/

The former was a 20th Century Fox production so apparently Herrmann's music was used occasionally from previous Fox films. So far I haven't heard any such instance from episodes given on YouTube. Several episodes especially from the 2nd season or 1967 had no original scores, so they are likely ones.

The latter was a CBS series from 1971 I believe, and it also apparently used "stock" music from Herrmann's previous CBS scores--but no episodes are available on YouTube. Narrators included Rod Serling and Lorne Greene, among pothers. I would really be interested in seeing these episodes. While the credits state that Elmer Bernstein did the music, I believe this was simply the opening and end titles, and perhaps one or two episodes. I'm confident much of the music was tracked. In fact, Herrmann noted "64" instances or performances. I think he made only $13 for it!

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talkingherrmann mailing list

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June 20, 2012:

Talking Herrmann: Lost Herrmann music found
Reply by: Bill Wrobel

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This Thread is rather frustrating in its lack of presenting details and links. It appears John took the Harris review from the Home Theater Forum:

http://www.hometheaterforum.com/t/321683/a-few-words-about-the-artist-in-blu-ray

Harris never presented links to explain what product he is talking about. He mentions "Photoplay Productions" and Kevin Brownlow. So I spent some time on Google to try to find that product on Blu-ray. Amazon shows nothing. But here's this:

http://www.photoplay.co.uk/

Yet, and once again, quite frustrating, there is absolutely NO MENTION of the 1929 The Artist restoration! I looked thru the downloadable catalog, and just about everything else on the site. Nothing on this film. Annoying.

As for a "lost" Herrmann piece he provided in 1929 for that film....well, hearing is believing. Is Harris saying that Herrmann actually and specifically wrote music for this silent film when he was 18 years old??

quote: "Also hidden away, and unheard since the film's original release is an entire musical sequence by the great Bernard Herrmann, composed when he was only 18. It would be this same theme that would later become an essential part of Alfred Hitchcock's "Vertigo."
Seems unlikely to me. How did he do that? He was still an unknown then. He was still in Julliard until 1932....His involvement with CBS radio was still several years away. Why was no mention of this made by Herrmann before he died, or found in the Herrmann archives, etc?? So what is Harris talking about? In this case, there is a lack of attention to details. Specify precisely what you are talking about. Give links. Give specific locations on that alleged Blu-Ray that has Herrmann music--and why is there only one part of the film only that has alleged Herrmann music in it?? Unless he meant Herrmann's music was later inserted in the film and part of the restoration?? If so, identify what the precise piece is. Etc. etc. etc.

Doubting Thomas...eh, I mean, "Bill"....

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talkingherrmann mailing list
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Talking Herrmann: Lost Herrmann music found
Reply by: Bill Wrobel

Once again: ????????????

quote: "Actually, I think this is a "work" or his way of reviewing the new THE ARTIST. After rereading it, I am more sure than ever."
So Harris is talking about the 2011 The Artist (a movie I never saw at the theaters or really cared to go out of my way to get--even in the local Red Box! :)?????

I am more confused than ever, John. How do you get that new impression after rereading the Harris review? I mean, he specifically mentions Brownlow (who is not credited by IMDB for the 2011 movie), that it is actually a 1929 film, and so on.

Obviously this is (using terminology from the funny *Dinner For Smucks*) a "jokey joke." I should've guessed it right away when the "Brandon Conway" reply under the Harris "review" had a yellow LOL smiley face! Obviously now red-faced John didn't catch the stupid joke until too late--after posting this new thread on Talking Herrmann.

Thanks, Mr. Harris, for wasting innocent people's time and attention. Perhaps you need to devote yourself now to the restoration of your humor!

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talkingherrmann mailing list
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http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3968
Talking Herrmann: Lost Herrmann music found
Reply by: Bill Wrobel

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quote: "You guys are way too uptight. I thought it was hilarious, and if you guys are so out of touch to miss the joke, all the funnier."
Not "uptight." You missed the point. The discussion was presented here as a serious subject, so people took it that way. I was immediately skeptical. The "story" did not make any verifiable sense, so I wanted to get more information (links, etc). I mean, it's not Bill Maher giving the review, not Jerry Seinfeld, not Will Ferrell, not Kathy Griffin, and so on. So I guess I am "out of touch" not to catch the joke because it wasn't from a comedian or wiseguy poster? Unless the poster or reviewer is putting a smiley at the end of his own post, then I tend to take him at his word--at least initially.

Generally in such fake posts one has to retort, "Hope you enjoyed yourself at the expense of other people's time and sincerity." Why waste your time (and other people's time) with presenting such nonsense? Is it supposed to be some sort of sophisticated humor? Maybe Harris should present it to Lipton on Inside the Actors Studio?? Don't you have better things to do? You are only ratcheting down your credibility a notch or two.

So, "Onnybirri", if it is "all the funnier" to you, then that kind of scrumtralescent humor is rather lost on me.

http://img507.imageshack.us/img507/778/willferrell200802280355.jpg

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talkingherrmann mailing list
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http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3968

Talking Herrmann: Lost Herrmann music found
Reply by: Bill Wrobel ()

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http://img256.imageshack.us/img256/5404/willferrell2.jpg

http://img256.imageshack.us/img256/5404/willferrell2.jpg

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talkingherrmann mailing list
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Talking Herrmann: Korngold Forum
New topic by: Bill Wrobel

For those Herrmann fans who are also Korngold fans, you may be interested in the Korngold site and forum:

http://korngold-society.org/phpBB3/viewforum.php?f=5

Specifically my entry discussing the site's reworkings:

http://korngold-society.org/phpBB3/viewtopic.php?f=5&t=308

In general:

http://www.korngold-society.org/

It is interesting to note that the Korngold forum is rather inactive if you compare it even to the Rozsa Forum (that has at least several new posts per day)

http://miklosrozsa.yuku.com/forums/1#.T-KSlJFZ6KI

or even Talking Herrmann (that might have slightly more than several posts a day). And really really slow in comparison to the John Williams Forum:

http://www.jwfan.com/forums/index.php?s=c11f846299bc34f1b74cc735d38bbef2&showforum=1

...and the Jerry Goldsmith forum:

http://www.jerrygoldsmithonline.com/forum/forumdisplay.php?fid=1

And as far as Max Steiner is concerned, there are NO posters since it doesn't appear that there is indeed a Max Steiner forum (or Talking Steiner!) in existence!

So it appears that the older the composer is (in this case, Steiner is the oldest, then Korngold, then Rozsa, then Herrmann, and so on), the fewer the fanbase posting. The fanbase respectively is "older." The younger crowd is more active with the current composers (or maybe still alive composers!). Interesting.

Was there ever a Max Steiner forum?

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talkingherrmann mailing list
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June 21, 2012:

Talking Herrmann: Lost Herrmann music found
Reply by: Bill Wrobel

Quote:

quote: "I'd say exactly one person here took it seriously."
?????

1 + 1 = 1 ??

1 + 1 + 1 = 1 ???

Is Count KOP playing a "jokey joke" here?? May I remind him by asking, "Who started this Thread?" Also then count how many people replied believing the Harris post (1 + 1 = 1 ?? or even 1 + 1 + 1 = 1 ??). Hmmmm, at least don't "count" me in with believing your jokey math.

http://img256.imageshack.us/img256/5404/willferrell2.jpg

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talkingherrmann mailing list

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Talking Herrmann: Lost Herrmann music found
Reply by: Bill Wrobel

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quote:

quote: You can be the most detailed analyst of the tree and its anatomy, but you need to take a step back and see the whole WOOD to get the context.

Your sentence sounds scrumtrulescent or especially McCrumtrulescent but I'm not really sure what it means! This reminds me a bit of the Anne Francis character in Forbidden Planet during the coffee scene where she responded (paraphrased) "I'm sure it's very clever what you said but I don't seem to understand what it means." (see end of YouTube link below). It just comes across as obtuse. To whom are you addressing it to, and how does it relate specifically to what detail of the conversation? Perhaps you can clarify, if you wish.

http://www.youtube.com/watch?v=aNz2tkUn9-w&feature=related

{Image http://img856.imageshack.us/img856/2509/scrumtrulescent.gif

http://img856.imageshack.us/img856/2509/scrumtrulescent.gif

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talkingherrmann mailing list

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Talking Herrmann: Korngold Forum
Reply by: Bill Wrobel

Actually Horner, in my opinion, started out with a bang. I really was impressed with Krull when it came out in the first-run theaters. I thought he was a sure bet as an "up and

comer" in the film music realm, sure to take the torch from the greats. Alas, the flame eventually dwindled. Sad.

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Now: My feeling of the overall situation is that there is a widening of the chasm in terms of what became "popularized" in terms of film music. The mid-Sixties and the pop music ascent (even more so, I think, than the rock & roll etc from the mid-Fifties) with the Beatles (and so on) had an effect, and certainly the Seventies, then the Eighties. Fortunately thanks to John Williams & the "symphonic sound" with Star Wars and the like (that John Barry soon embraced in his scores like Moonraker and The Black Hole & Somewhere in Time) brought back the "old standard" embraced by Korngold & Steiner. Jerry Goldsmith brought this in full force with Star Trek: TMP.

But these days I yearn for MELODY. Where is Korngold and Steiner amongst the current composers in the new generation? If I was asked to be active in the field, I would bring back melody for sure. The feeling I get sometimes, in analogy, is the rift between, say, TONAL music and ATONAL/12-tone music (when atonal became the craze by the mid-Fifties roughly in the "sophisticated" circles--whereas Korngoldian-type music was scorned). Romanticism gave way to no-centered modernism, heavy complex rhythm, and ever louder cacophony. The old standard in film music of Austrian-Germanic Romanticism pretty much lost favor by the end of the studio era--but revived, thankfully, but only somewhat by the likes of Williams because the influential directors wanted that "Korngold" symphonic feel for their extravagant vision of their effects-laden movies. By the way, I tend to like Goldsmith's approach more than the Williams approach (with some exceptions such as the excellent Superman).

Personally I feel the "old" or Golden Age classic composers (Korngold, Steiner, Herrmann, Rozsa, etc) really understood how to musically depict the drama on the scene. They enriched the scenes emotionally on another level, making it more powerful. These days the three monkeys of film music, instead of saying "hear no evil" (etc) say, "Hear no melody" and "hear no consonance" and "hear no thematic development."

Of course, in larger terms, music is an art--expressed in any of many ways. Each is "valid." But I PREFER the old Golden Age School the best by far! I much prefer the Late Romantic heritage (and that includes Herrmann of course since he himself stated that he was a romanticist in leaning--despite it being structured in more modernistic/chromatic/ etc framework). And he was a MASTER dramatist. The effect of his music was quite deep indeed. And in most cases he did not need to engage the whole symphonic orchestra to create that effect! He knew precisely how to savor the intricacies of timbre. His music had a great and sustaining phosphorescent afterglow.

Nothing in the current crap--I mean, crop--of film music comes even close to this.

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talkingherrmann mailing list

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6-22-12:

Talking Herrmann: Lost Herrmann music found
Reply by: Bill Wrobel

(Ah, Scratch! When did you turn to Jesus and religion!? :)

Jesus spoke DIRECTLY to his select disciplines about the mysteries of the Kingdom of God (or, in our case, the intricacies of film music)--but to all others (the general masses back 2100 years ago with the lack of good education!) he spoke INDIRECTLY in terms of parables. So, in effect, he said: "I'll speak to you as adults, my disciples, directly--but I'll speak to the vast ignorant masses as children, and speak in parables."

Thank God (oppps! Now I'm doing the religious thing!) for the improvement of education since year zero!

So, Scratch, any direct point regarding this Thread's subject? I'm curious.

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talkingherrmann mailing list

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Talking Herrmann: Lost Herrmann music found
Reply by: Bill Wrobel

Good, reasonable views on the thread, Scratch. You're right. It's not worth any more attention to it. I'm done with it. I was never into that issue with that Kim Novak comment; never into that movie (The Artist), and certainly not appreciative of being lead down the garden path. Time to move on--like going out to a happy hour with my wife now and have a cold special ale at a local brewery!

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talkingherrmann mailing list

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Talking Herrmann: Lost Herrmann music found
Reply by: Bill Wrobel

This is Alfred Hitchcock...
Here's a funny Hulu presentation (if you can get thru the obligatory commercial).
Goooooddd Eveningggggg....

http://www.hulu.com/watch/60324

Image http://img822.imageshack.us/img822/9546/willferrell3.jpg

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talkingherrmann mailing list
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6-22-12:

Talking Herrmann: Lost Herrmann music found
Reply by: Bill Wrobel

Here's a BREAKING NEWS clip of John Robinson searching for that 1929 THE ARTIST.

"Lost Herrmann Music Still Lost" :

http://www.youtube.com/watch?v=xNNmlv8Y3-c

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talkingherrmann mailing list
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Talking Herrmann: Lost Herrmann music found
Reply by: Bill Wrobel

I don't know about James Bond but John Robinson almost collided with those jet pack bloaks from Fahrenheit 451:

http://img811.imageshack.us/img811/9299/fahrenheitjetpacks.jpg

But after a thorough 58-second search for that Artist music, John Robinson gave up. Doctor Smith was disgusted ("Oh, the pain!"). Everybody is harping about that lost music.

Fortunately, someone claimed (was it Robert Harris again?) that he found the music, and it was scored for the harp in fact, and immediately arranged to have it played. Here is the BREAKING NEWS photo of this session:

http://img850.imageshack.us/img850/9362/hitchharp.jpg

talkingherrmann mailing list
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Talking Herrmann: Korngold Forum
Reply by: Bill Wrobel

Interesting points, McCrum--although I do not necessarily subscribe to that highly deterministic point (1) regarding the hormones of teenagers and the lifetime imprint of influences regarding music. I enjoyed Herrmann's and Steiner's music before puberty, enjoyed it during puberty, and am still enjoying it at my advanced age of 62 (at least young teenagers might consider me of advanced age :)!

However, last evening I attended a small art/gift gathering at a nice shop locally. Two young gals of college age were playing their flutes. One was an adaptation (for flutes) of Gluck's No. 3 Arie (??) from Orfeo ed Euridice (I believe) and then a Chopin piece. During a break between pieces I asked if they knew the composer, Bernard Herrmann. They furrowed their brows in unison, shook their heads, and said "no." Then I said, Well, have you ever seen The Twilight Zone? Once again, no! I smiled, and commented that the reason I asked was that since they were playing flutes, I wondered if they had friends and did occasional quartets for soli flutes because Herrmann wrote for four flutes in the "Little Girl Lost" episode of TZ. The tonal ambiance of collective four flutes (or clarinets, etc) can have a very powerful effect. Herrmann especially loved scoring for four clarinets.

Oh, well. I was initially surprised that these two educated young musical ladies knew nothing of Herrmann, but I guess I probably shouldn't have been so taken back. I had a similar experience several months ago when I spoke with a young bartender in the mid or late Twenties who said she was into music and movies. Yet when I asked her if she liked North by Northwest since the nice retro-late Fifties bar area reminded me of the look of the Van Damme house towards the end of the movie. Nope--she never heard of the movie! And of course she never heard of Bernard Herrmann who did the score. I dared not ask if she ever heard of Alfred Hitchcock!

talkingherrmann mailing list
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6-25-12:

Talking Herrmann: Lost Herrmann music found
Reply by: Bill Wrobel

Quote:

quote: This thread cannot be considered complete until Bill Wrobel concludes his analysis of the textual differences between the early and late Herrmann scores.

Hmmm. I never even started that kind of discussion or analysis in this Thread, so there's nothing to finish. John Morgan started the Thread, so I would be far more interested in his views of the matter than anything what I might come up with now! :)

Besides, I talked about it in various papers and Threads in the past. This includes "The Nature of Bernard Herrmann's Music," "Enharmonic Substitution in Bernard Herrmann's Early Works" and so on that's online at filmscorerundowns.net.

Once again, Herrmann's Early Works period would be roughly anything before 1937. Once he started his commercial career at CBS radio he started to really get away from his Early Works' experimental stylization. By that I mean he seemed to be rather Stravinskyesque in his Early Works period--that is, Stravinsky in his neoclassical middle period with that tonal & atonal modernistic mix. Herrmann would tend to be rather non-tonal (non-diatonic) in chord structure that of course leads to obscured tonalities; experimental; doing a lot of enharmonic substitution (liked B for Cb; E for Fb)--a practice normally seen in atonal & non-tonal music. But non-tonal music is not inherently pleasing (an acquired taste!) and Herrmann started to distance himself from this early experimental approach. Non-tonal music (not necessarily speaking of serial music here) is often characteristic of at least the partial removal of traditionally espoused relationships such as major-minor arrangement of tones. The usual tonal context of thirds is at least temporarily (or partially) discarded. The music then becomes disorienting, dislocated, devoid of “resolution” and, in a sense, devoid of "heart." Yet Herrmann by essence was a neo-Romantic composer, and he wanted to express fire with heart. So he pretty much espoused traditional tonality pretty much consistently (but not in the same way that Korngold & Steiner did!). He would favor minor chords, half-diminished sevenths especially, and so on.

OK. Roughly 1937 thru 1947 is what I call Herrmann's Transitional Period. Here he did *Citizen Kane* and *Magnificent Ambersons* especially that still harkened to his Columbia Workshop stylisms withn the heavy emphasis on Americana, a rather strong "melodic" and lyrical approach, and so on. It started to change more towards the "mature" format with *Jane Eyre* and then especially *Ghost & Mrs. Muir*. But still Herrmann commented jokingly that Muir was his "Max Steiner" score! Remember of course that he was really busy working on his grand opera during this period. Once he got that out of his system and eventually went to Hollywood, he really got into his Mature Period (roughly 1947 thru 1975). He really espoused the CELL FORMAT, an even heavier MOOD TREATMENT, pretty much consistent TONAL CHROMATIC approach (but really a mix of diatonic and chromatic)--except, of course, when he did *Psycho* when he decided it was the best disorienting approach for the subject matter!

From roughly 1947 thru 1965 would be the Mature Middle Period.

From roughly 1966 thru 1975 would be the Mature Late Period.

I still have to give this more thought, but I hope this quickie analysis helped!

Bill

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talkingherrmann mailing list

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6-26-12:

Talking Herrmann: Lost Herrmann music found
Reply by: Bill Wrobel

Quote:

quote: “Bill, I'll try to be as clear as possible. You seem to have trouble detecting irony or sarcasm. Twice on this thread you took literally what people meant as irony, or, in other words, a joke.”

???????

Actually you are not clear (or specific). Precisely which "people" (Harris & ??? or ????). If you mean Harris initially, remember the Thread was started not as an obvious joke but John actually believing what Harris put online (so I also took it on understandable face value too, initially). Whether Harris meant it as "irony" or as "sarcasm" --that's debatable. OK. That's Harris. Who else are you talking about specifically, and how did I get it wrong? I am reminded of that Paul Newman movie (forgot the title) where the prison guard says, paraphrased, "What this here is is a failure to communicate" --failure to communicate clearly by several people in this silly Thread. Perhaps you too, Stan, are getting caught up with it! I don't know. But I suggest that we all no longer focus on this silly Thread. It's not worth it. Besides I am busy on this day off creating my newest Herrmann CBS music video. It involves something "lost"--like this "Lost" Thread! :) If you guess it, then you win the 1929 Blu-ray dvd of "The Artist".....(sarcasm ? :)

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talkingherrmann mailing list

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Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

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http://www.youtube.com/watch?v=9IJIHzkxDMc&feature=plcp

OK. I just uploaded a new Herrmann CBS music video. What you'll experience is the "Little Girl Lost" episode of The Twilight Zone.

Enjoy!

http://www.youtube.com/watch?v=9IJIHzkxDMc&feature=plcp

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talkingherrmann mailing list

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Completed 3:47 pm, Tuesday, June 26, 2012
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